IIMA Anthology 2003-2021, volume 7

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ISBN 87-91425-19-0 (Vol.1-8)

ISBN 87-91425-16-6 (Vol.7)

GENERAL PREFACE TO THE IIMA ANTHOLOGY

The IIMA Anthology collects some of the most unique and important contributions to International Improvised Music Archive. IIMA is an internet archive founded 2003 by Carl Bergstroem-Nielsen, Denmark. The present Anthology was not meant to replace the site which hosts a number of other contributions and links, but to act as a signpost and an extra reserve for preservation of some rare works. The site features more authors and possibly more by the individual authors than included here, so I can warmly recommended to find it by internet search.

The motivation behind IIMA was to make both a number of instructional scores / graphic scores / open compositions / compositions for improvisors /etc. easily available - and some theoretical texts, both as a supplement to what is available elsewhere.

For navigating: as a starting-point, disregard the hypertexts (although a few might work). Scroll and use the index table. Contents were pasted from the individual HTML pages in the web version or recreated from archived files. Do not hesitate to use the standard search function within the document, in order to move from the index section to the item in question – or to browse for names, etc. This is possible to a large extent because much of the content (not all, though) is rendered in text, not graphics format. Care has been taken to make everything well accessible and readable, but please observe peculiarities such as the above ones.

None of my own creative and research output is included here apart from some composer portraits and translation work (I was born 1951 in DK) but I suppose it will be available through internet search.

All works appeared in IIMA by permission.

Carl Bergstroem-Nielsen

INTERNATIONAL IMPROVISED MUSIC ARCHIVE - ALEXIS PORFIRIADIS (GR, b.1971)

Composer-improvisor. Homepage

TEXT:

Collective Thoughts: A collaborative approach to preparation and performance of open form compositions for groups. PhD, Bath Spa University (UK) [not included in this anthology, but search it on the net]

COMPOSITIONS:

Between the We and the I (2018) p.1	16 pages of verbal instructions.	Players select from 119 instructions in which the interactive aspect of playing is stressed	min. 7 min.	Min. 3 players
AN UNKNOWN TERRITORY(2021) p.17	15 pages plus instructions and front page. Instructions are in verbal form.	Players prepare individual versions using any amount or category of the material. These programs may be modified during playing, depending on the group sound.	Free, but to be collectively decided by the participants.	3 to large ensemble.
IF (2020) p.35	19 pages plus front page - 4 pages text, 15 pages of graphics.	Players are to familiarize themselves with all instructions, so as to be able to use them during playing according to what they hear.	Free, but to be collectively decided by the participants.	Three to ten performers

Between the We and the I

for a group of people

Alexis Porfiriadis

2018

Between the We and the I (2018) is a score for a group of people (at least 3 players). The score consists of 119 verbal instructions for making sound, listening and observing. The instructions are categorized in six different parts: Tones (28 instructions) – Noises (28 instructions) – When (28 instructions) - Glissandi (7 instructions) - Listen! (14 instructions) – Observe! (14 instructions).

Performers should cut the rectangles that contain the instructions off the pages prior to the performance, in order to create a pack of 147 rectangles, with one instruction on each. Each performer should then choose the instructions s/he likes in collaboration with his/her co-players. Performers should choose at least **one** instruction from **at least 3** categories. Each performer of the group should have the **same amount** of rectangles (instructions). The distribution of the material should be the product of collective decisions during the rehearsals and it should not be decided by one single person. **Do not** distribute the rectangles/instructions in random.

Players should collectively agree in a total performance duration prior to the performance. A player has to begin with any instruction from his/her pack. From there on each player can use any of their instructions **always depending** on what they hear from the group. They should react in any way (using the instructions at hand) to the group sound. Each instruction can be used **only once** during a performance (this is why each performer can have more than one parallelogram with the instructions 'Listen!' and 'Observe!' if s/he wishes so).
The piece is completed when the pre-agreed total duration is reached.
Minimum duration: 8 minutes.

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Play a quiet long tone, very high register	Play a quiet long tone, high register	Play a quiet long tone, middle register
Play a quiet long tone, low register	Play a quiet long tone until a co-player stops you using a sign (you have to inform the group that you are going to play this action)	Sing a quiet long tone. Use a tone you can sing without any effort!
Sing quietly a long tone you hear from a co-player	Play a loud short tone, very high register	Play a loud short tone, high register

Alexis Porfiriadis, 2018-***Between the We and the I*** (Section: Tones)

Play a loud short tone, middle register	Play a loud short tone, low register	Repeat a middle dynamic short tone 58 times
Repeat a loud short tone seven times, very high register	Repeat a loud short tone five times, low register	Play 12 different tones using the same sound source and register
Play five different tones using five different sound sources	Play six different middle dynamic tones, in six different registers	Play 18 tones, each of them in a different register

Alexis Porfiriadis, 2018-***Between the We and the I*** (Section: Tones)

Play a fast sequence of 18 different tones	Play a fast sequence of 9 different tones	Play a sequence of three different quiet long tones, high register
Play a sequence of three different long quiet tones, low register	Sing quietly a sequence of six tones (use only tones you can sing without any effort)	Play once five tones simultaneously
Play once ten tones simultaneously	Play once as many tones as possible	Repeat a 10-tone chord nine times

Alexis Porfiriadis, 2018-***Between the We and the I*** (Section: Tones)

Play some tones on your instrument.
Do not think. Just play some tones.

Alexis Porfiriadis, 2018-***Between the We and the I*** (Section: Tones)

Play a quiet long scratching noise on a paper surface

Play a quiet long dragging noise on a metal surface

Play a cloud of tapping noises on plastic surfaces

Play glass noises/sounds for a while

Play water sounds for a while

Play wood noises for a while

Alexis Porfiriadis, 2018-***Between the We and the I*** (Section: Noises)

Play five different glass sounds	Play five different metal sounds/noises	Play five different paper noises
Play five different plastic noises	Play 10 different noises using ten different sound sources	Play 10 different noises using one sound source
Use a plastic object to produce some noises on your instrument	Use a wood object to produce some noises on your instrument	Use a metal object to produce some noises on your instrument

Alexis Porfiriadis, 2018-***Between the We and the I*** (Section: Noises)

Use water against metal to create sounds	Use water against plastic to create sounds	Use glass against metal to create sounds
Use wood against water to create sounds	Use paper against wood to create sounds	Play some noises with a glass object you never used before as a sound source
Play some noises with a paper object you never used before as a sound source	Play some noises with a plastic object you never used before as a sound source	Play some noises with a wood object you never used before as a sound source

Alexis Porfiriadis, 2018-***Between the We and the I*** (Section: Noises)

Repeat a short paper noise for 28 seconds

Repeat a short glass noise for 28 seconds

Play a continuous water sound for 28 seconds

Play some noises on your instrument. Do not think. Just play some noises

Alexis Porfiriadis, 2018-***Between the We and the I*** (Section: Noises)

When you hear a quiet long tone, respond by playing three quiet and short noises performed on your instrument

When you hear a quiet long tone, respond by playing a loud short tone

When you hear a quiet long tone, respond by playing a cloud of short tones and/or noises

Alexis Porfiriadis, 2018-***Between the We and the I*** (Section: When)

When you hear a loud short tone, respond immediately by playing a quiet long tone

When you hear a loud short tone, respond immediately by playing a cloud of soft noises

When you hear a short loud tone, respond immediately by playing a loud noise

When you hear a tone-aggregation respond immediately by playing a very quiet long tone in a very high register

When you hear a tone-aggregation to be repeated more than two times respond by playing a long downwards glissando

When you hear a loud short tone to be repeated more than two times respond by playing a sequence of seven different tones and/or noises

When you hear a co-player singing a sequence of tones respond by playing a short melody you never played before
(change melody every time you perform the instruction)

When you hear a co-player singing a quiet long tone, respond by playing a quiet long tone that accompany in a gentle way the singing tone

When you hear a paper noise, respond by reading a short text

Alexis Porfiriadis, 2018-***Between the We and the I*** (Section: When)

When you hear a paper noise, respond by tearing apart a number of tabloid newspapers

When you hear metal sounds/noises respond by playing on a everyday metal object

When you hear metal sounds/noises respond by playing a melody made by a metal music group

When you hear plastic noises respond by pouring water from one plastic bottle to another

When you hear plastic noises respond by playing with two empty plastic bottles

When you hear glass sounds, respond by playing sounds only with glass objects you brought from your home

When you hear glass sounds, respond by breaking any glass object from your home you do not want any more

When you hear water sounds respond by playing a quiet slow and calm melody

When you hear water sounds respond by playing only with air on any wind instrument

Alexis Porfiriadis, 2018-***Between the We and the I*** (Section: When)

When you hear wood sounds, respond by playing a small solo using claves

When you hear wood sounds, respond by throwing small wood pieces on the ground

When you hear a slow, quiet and long upwards glissando respond by repeating the same quiet tone 28 times

When you hear a fast downwards glissando, respond by playing a continuous noise after the glissando is done

When you hear short up and down glissandos, respond by playing a middle dynamic long tone that continues after the glissandi have stopped

When you hear a fast upwards glissando followed by a fast downwards glissando respond by playing a very loud and short tone or noise

When you hear a sound from your co-players that you find interesting respond immediately in any suitable way

Alexis Porfiriadis, 2018-***Between the We and the I*** (Section: When)

A slow long and quiet upward glissando

A slow long and quiet downward glissando

A fast upward glissando

A fast downward glissando

A fast upward glissando followed by a fast downward glissando

A fast downward glissando followed by a fast upward glissando

Short up and down glissandos for some seconds

Alexis Porfiriadis, 2018-***Between the We and the I*** (Section: Glissando)

Listen!	Listen!	Listen!
Listen!	Listen!	Listen!
Listen!	Listen!	Listen!

Alexis Porfiriadis, 2018-***Between the We and the I*** (Section: Listen!)

Listen!

Listen!

Listen!

Listen!

Listen!

Alexis Porfiriadis, 2018-***Between the We and the I*** (Section: Listen!)

Observe!	Observe!	Observe!
Observe!	Observe!	Observe!
Observe!	Observe!	Observe!

Alexis Porfiriadis, 2018-***Between the We and the I*** (Section: Observe)

Observe!

Observe!

Observe!

Observe!

Observe!

ALEXIS PORFIRIADIS

AN UNKNOWN TERRITORY

for a group of people

2021

An Unknown Territory is an open form composition for a group of people (3 to large ensemble).

- The group decides collectively the duration of its version.
- Each performer chooses individually any of the note/melodies/harmonies/actions, making a 'program' for his/her performance. Any amount of the material may be used. Any category or combination of categories may be used (Examples: only notes / notes and melodies / notes, melodies, harmonies and actions, etc.).
- During the rehearsals/performances each performer should stay silent after each tone/melody/ harmony/action for at least 10 seconds.
- During the rehearsals and performances each performer may play in two ways: following individually his/her 'program' **and/or** taking decisions on which of his/her tone/melody/harmony/action to play, depending on the group sound.

A(n)

- aggressive
- breathy
- bright
- calm
- clear
- complex
- crazy
- dark
- deep
- delicate
- distant
- distinct
- dying away
- eerie

Tone

A(n)

- ephemeral
- feel-gut
- flat
- fresh
- full
- gentle
- ghostly
- gloomy
- grandiose
- harmonically-rich
- harsh
- light
- mellow
- menacing

Tone

A

- muted
- mysterious
- percussion
- reedy
- resonant
- ringing
- rough
- satisfying
- shrill
- shy
- smooth
- soft
- sophisticated
- spooky
- surprising

Tone

A(n)

- synthetic
- tender
- thin
- trembling
- triumphant
- unexpected
- unstable
- vibrant
- vocal
- warm
- whispery

Tone

A(n)

- 12-tone
- almost magical
- atonal
- bad and miserable
- beautiful nocturnal
- calm and severe
- capricious
- cheerful
- delicate
- dreamy
- ecstatic
- emotional
- euphoric
- exquisitely sweet
- extraordinarily powerful

Melody

A(n)
fluent, beautiful and expressive
folklike
gay and peaceful
gentle
harsh
heroic
important
inappropriate but well-known
inexpressibly mournful
inspiring old
Italian operatic
long and complete
lyrical
marvelously romantic
mysterious
Melody

A

- peculiar but beautiful
- pleasing old
- polytonal
- profoundly sorrowful
- quaint
- quite artless
- rather monotonous
- rather slow and graceful
- repetitious
- sad
- serious
- simple and catchy
- simple but ecstatic
- simple but exquisite
- simple but lyrical

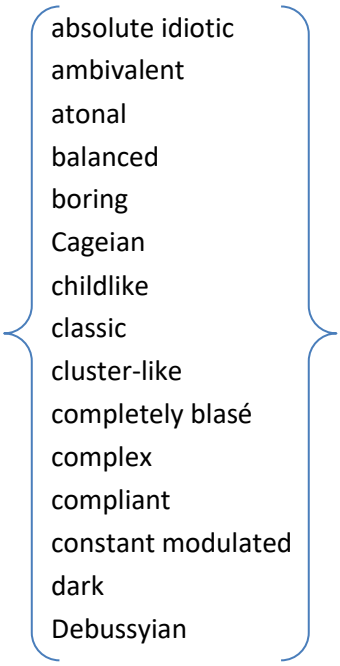
Melody

A(n)

- sleepy
- soft and hypnotic
- soft and plaintive
- solemn and funereal
- somewhat suave
- sophisticated
- totally enthralling
- unending
- inescapably haunting
- utterly original
- weird
- wild and barbaric

Melody

A(n)


absolute idiotic
ambivalent
atonal
balanced
boring
Cageian
childlike
classic
cluster-like
completely blasé
complex
compliant
constant modulated
dark
Debussyian

Harmony

A(n)

- deep and sonorous
- dense
- disturbing
- ear-piercing
- familiar
- Feldmanian
- homogenized
- imperfect
- Impulsive
- inventive
- irrelevant
- jazzy
- juicy
- liquid
- magical

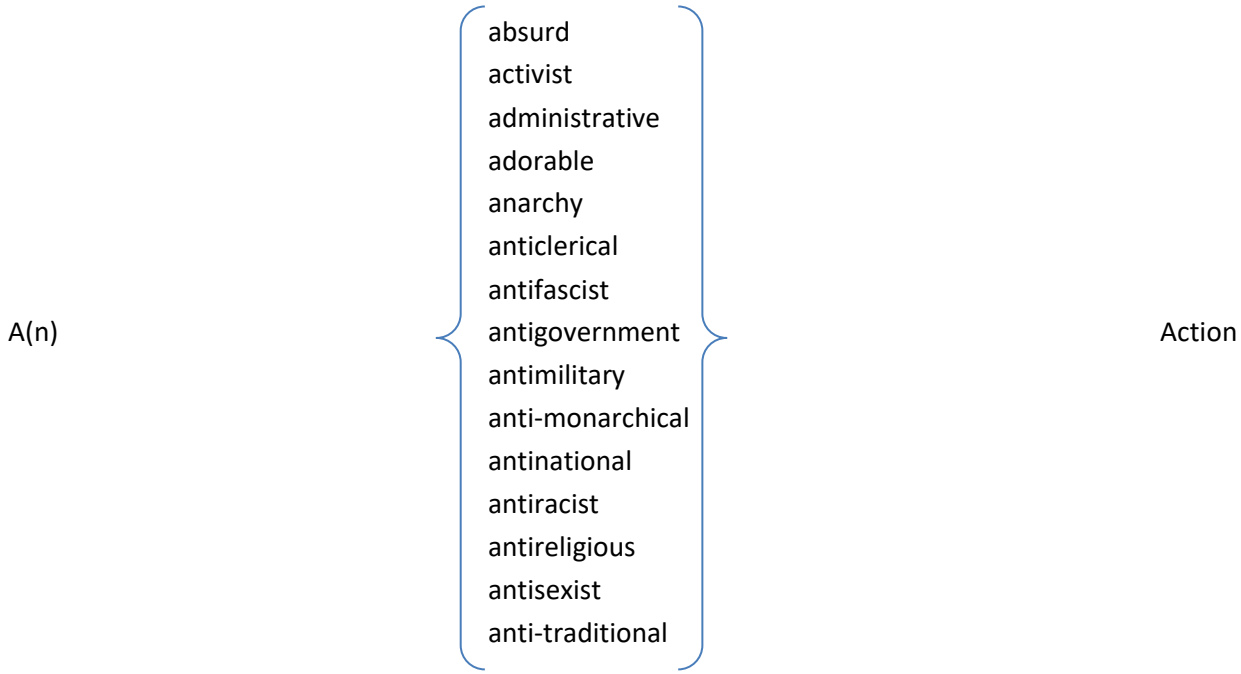
Harmony

A

- Messiaenian
- microtonal
- misplaced
- mystic
- neurotic
- polytonal
- quartal
- random
- raunchy
- reactionary
- rich and massive
- Scelsian
- Schoenbergian
- Scriabian
- secundal

Harmony

A(n) { senseless, sharp, spectral, static, symmetrical, transparent, trivial, tuneless, unacceptable, unwanted, Wagnerian, Webernian } Harmony


absurd
activist
administrative
adorable
anarchy
anticlerical
antifascist
A(n)
antigovernment
Action
antimilitary
anti-monarchical
antinational
antiracist
antireligious
antisexist
anti-traditional

A(n)

- Avant-garde
- Cageian
- calm
- charming
- collective
- Communist
- concentrated
- Dada
- dedicated
- democratic
- ecological
- energetic
- experimental
- Fluxus
- friendly

Action

A(n)

- grotesque
- improvised
- independent
- intellectual
- lazy
- necessary
- nervous
- pointless
- political
- profane
- Proletarian
- provocative
- radical
- Revolutionary
- sensible

Action

A(n) { serious, shocking, surrealistic, symbolic, synthesized, systematized, transformed, unexpected, unnatural, unusual, useful, violent } Action

IF

for a group of people (3 to 10 people)

Alexis Porfiriadis

- Performers should collectively decide on the total duration of their version of ‘IF’.
- Performers should individually study carefully the verbal and graphic part of the score and familiarize themselves with **all** verbal and graphic instructions. Performers should be able to use any verbal or graphic instruction of the score according to what they are listening to during rehearsal and public performance.
- Performers should use stopwatches.
- A performer gives the sign for the performance to begin. The piece ends when the pre-agreed duration is reached.

If a co-performer is playing **loudly** respond immediately by playing a **quiet long tone**
If a co-performer is playing **loudly** respond by playing many **short quiet tones** for a while
If a co-performer is playing **loudly** respond by making a **pause**

If a co-performer is playing **quietly** respond by playing a **short loud noise**
If a co-performer is playing **quietly** respond by playing **more quietly** than s/he does
If a co-performer is playing **quietly** respond by making a **pause**

If a co-performer is playing in a **lazy way** respond by playing **as many tones as you can** in 15 seconds
If a co-performer is playing in a **hectic way**, respond by playing a **quiet calm melody**
If a co-performer is playing in an **indifferent way**, respond by making a **pause**

If **all** your co-performers are playing **loudly**, respond by playing a quiet tone in a low register
If **all** your co-performers are playing **quietly**, respond by playing a very high and loud tone
If **all** your co-performers are playing, respond by making a **pause**

If **nobody is playing**, respond immediately by playing a **sequence of seven different short tones or noises**
If **nobody is playing**, respond immediately **by playing a solo**
If **nobody is playing**, respond by playing **without any pause**

If a co-performer is playing **a long tone**, respond by playing **the same short tone** 7 times
If a co-performer is playing **a long tone**, respond by playing **a cloud of very short and quiet tones**
If a co-performer is playing **a long tone**, respond by making a **pause**

If a co-performer is playing **a short tone**, respond immediately by playing **a long quiet noise**
If a co-performer is playing **a short tone**, respond by calmly singing **a long and very quiet tone**
If a co-performer is playing **a short tone**, respond by making a **pause**

If a co-performer is playing a **melody** respond by playing **a melody you love**
If a co-performer is playing a **melody** respond by playing the first **popular melody** ~~it~~ that comes to your mind
If a co-performer is playing plays a **melody,** respond by making **a pause**

If a co-performer is playing a **tone aggregation**, respond immediately by playing **a quiet tone** in a very high register
If a co-performer is playing a **tone aggregation**, respond by playing **4 different quiet short noises**
If a co-performer is playing a **tone aggregation**, respond by making **a pause**

If a co-performer is playing a **continuous noise** respond by playing a **quiet melody**
If a co-performer is playing a **continuous noise** respond by playing **many short quiet tones**
If a co-performer is playing a **continuous noise**, respond by making **a pause**

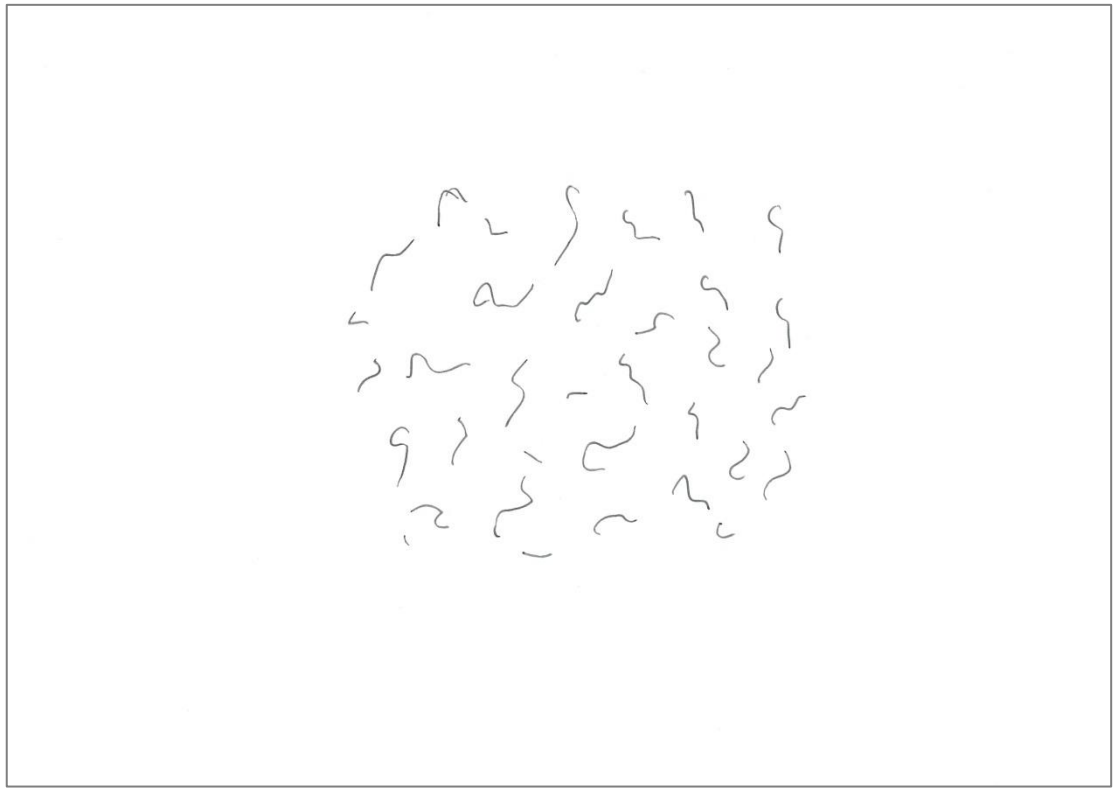
If a co-performer is playing a **short loud noise** respond by playing **a short loud tone**
If a co-performer is playing a **short quiet noise** respond by playing **a short quiet tone**
If a co-performer is playing a **short noise**, respond by making **a pause**

If you are listening to a sound that pleases you, respond to it in any positive way
If you are feeling really happy playing with your co-performers, show it in any possible way
If you are thinking that the music played by the group is beautiful, play only if you have to add something absolutely necessary

If you are feeling uncomfortable with what you hear, respond by repeating quietly one tone until the sound situation changes
If you are feeling uncomfortable with what you hear, respond by playing a quiet and very long melody
If you are feeling that you have lost connection with your co-performers, try to re-connect your sound at least with one member of the group

IF (2020) **Graphic 1**

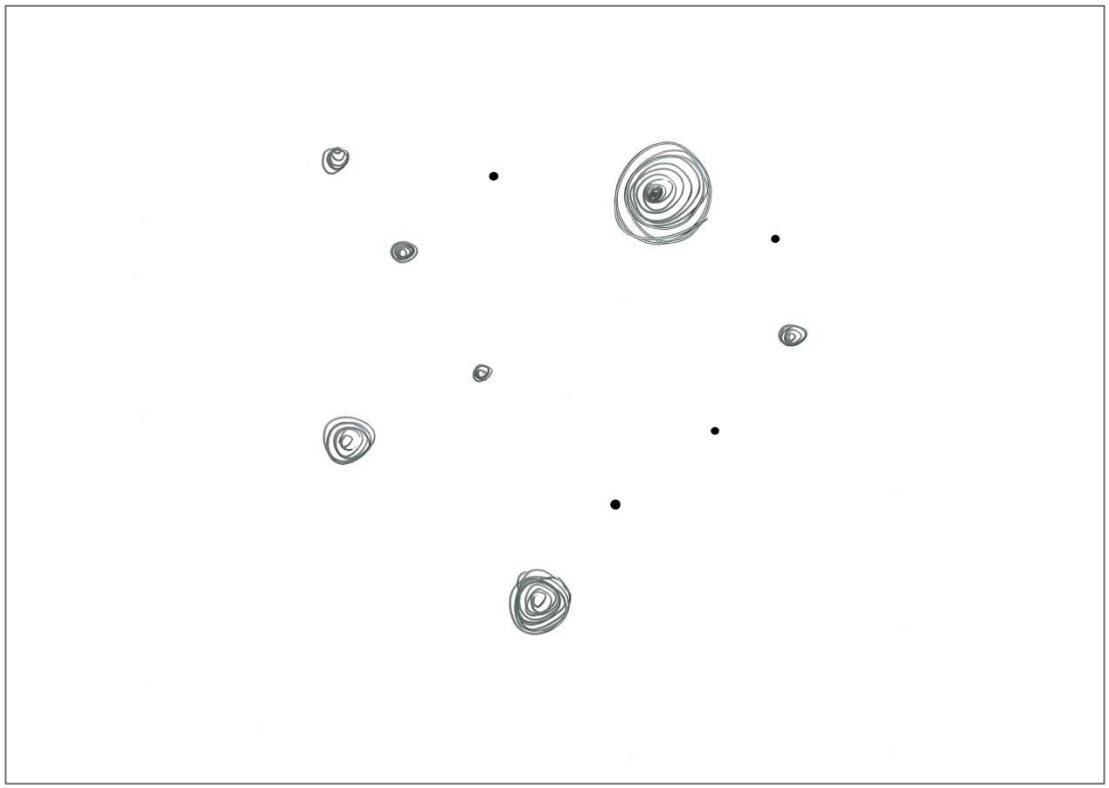
for 3 to 10 people



If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by playing a quiet very long tone

IF (2020) **Graphic 2**

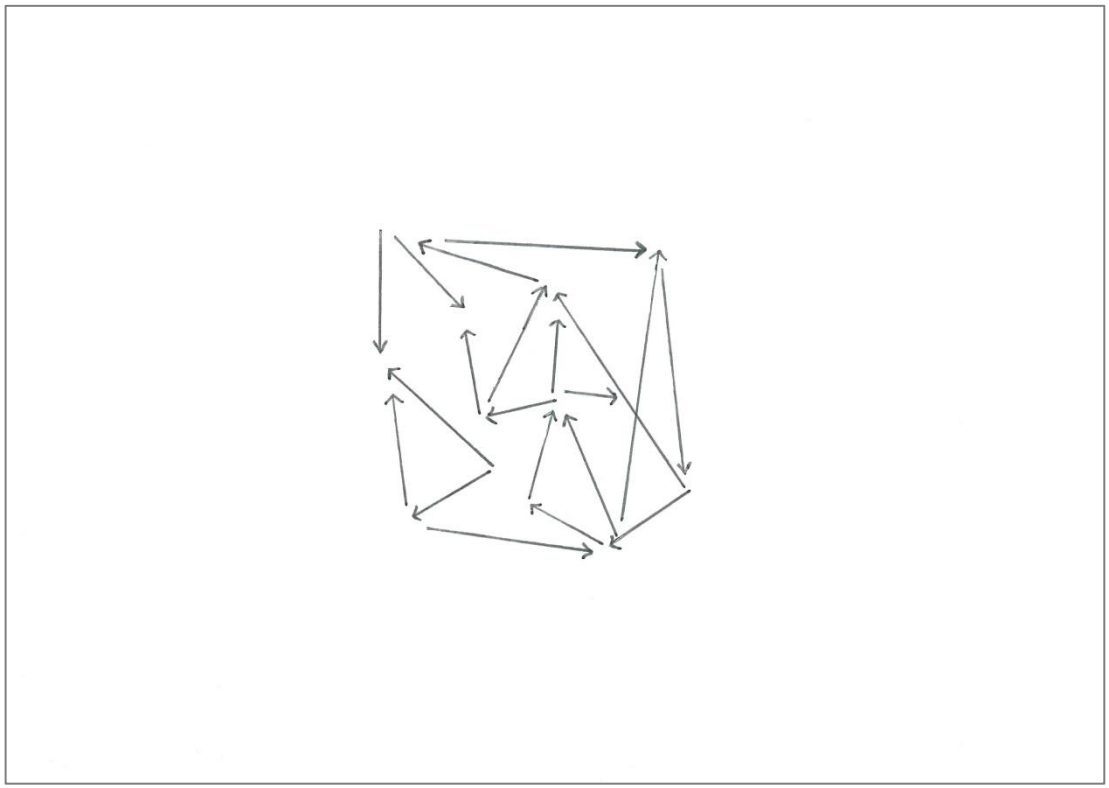
for 3 to 10 people



If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by playing a quiet long melody

IF (2020) **Graphic 3**

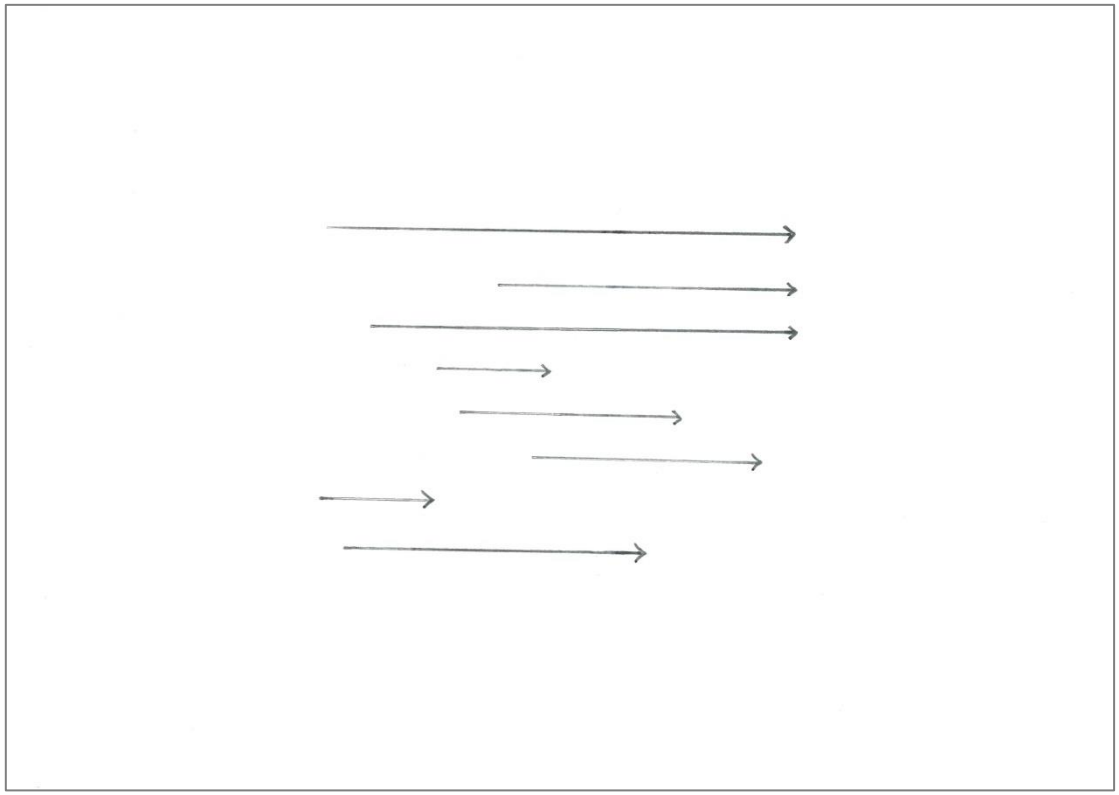
for 3 to 10 people



If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by playing a quiet long noise

IF (2020) **Graphic 4**

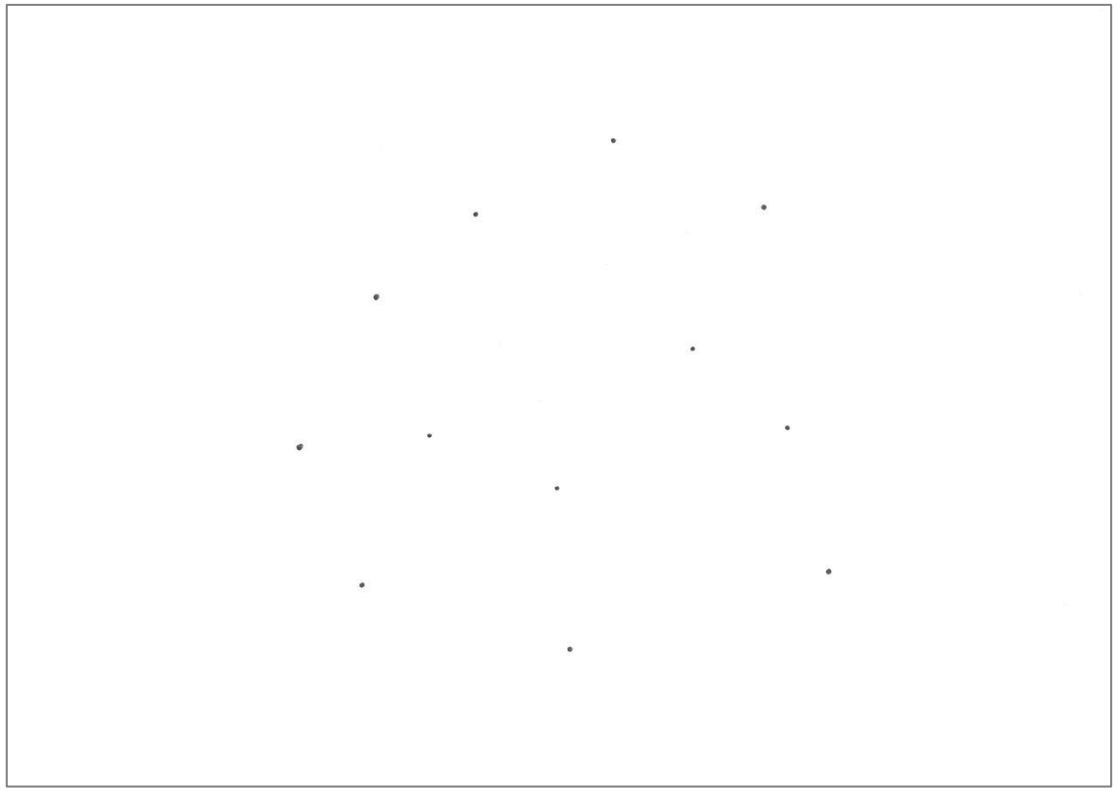
for 3 to 10 people



If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by playing 25 quiet short sounds

IF (2020) **Graphic 5**

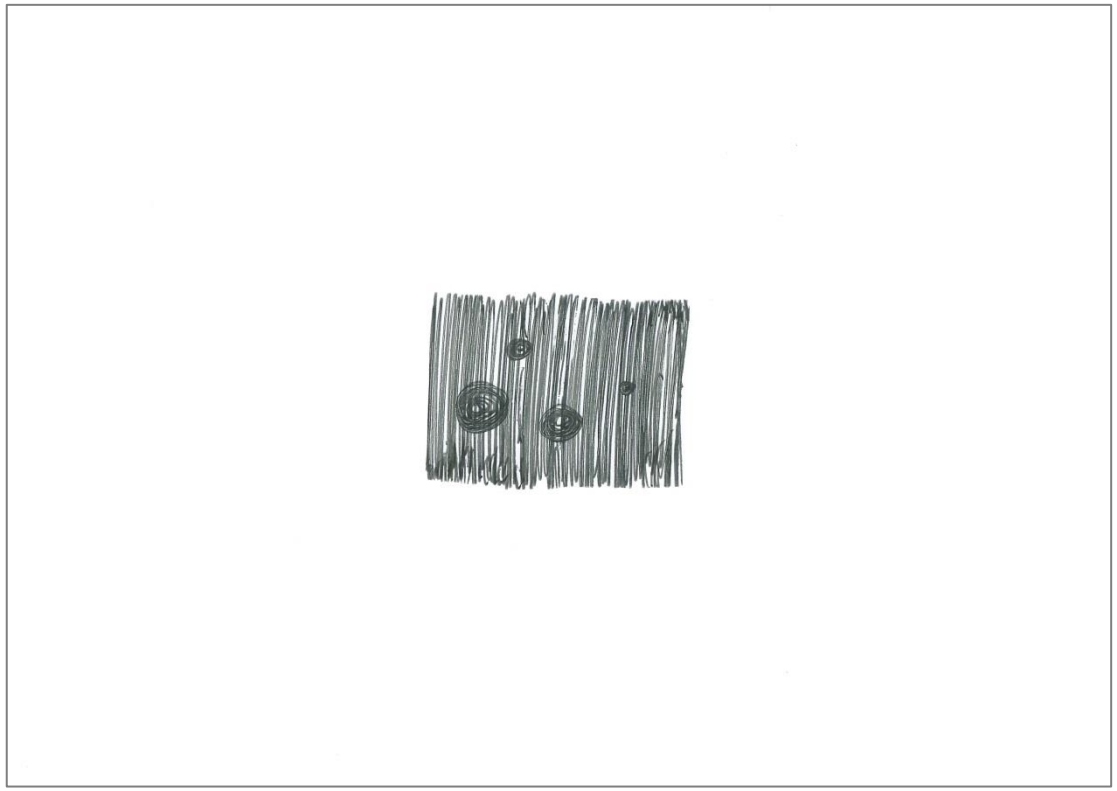
for 3 to 10 people



If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by playing a continuous sound-aggregation

IF (2020) **Graphic 6**

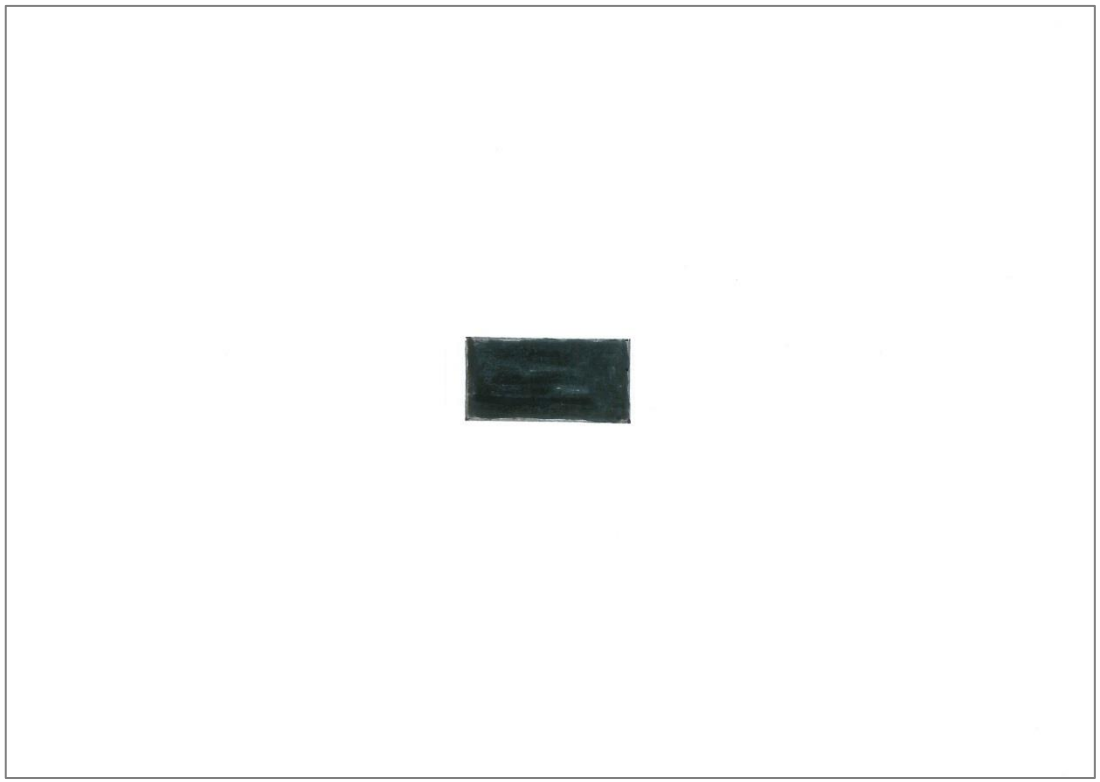
for 3 to 10 people



If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by stop playing and listening to the music

IF (2020) **Graphic 7**

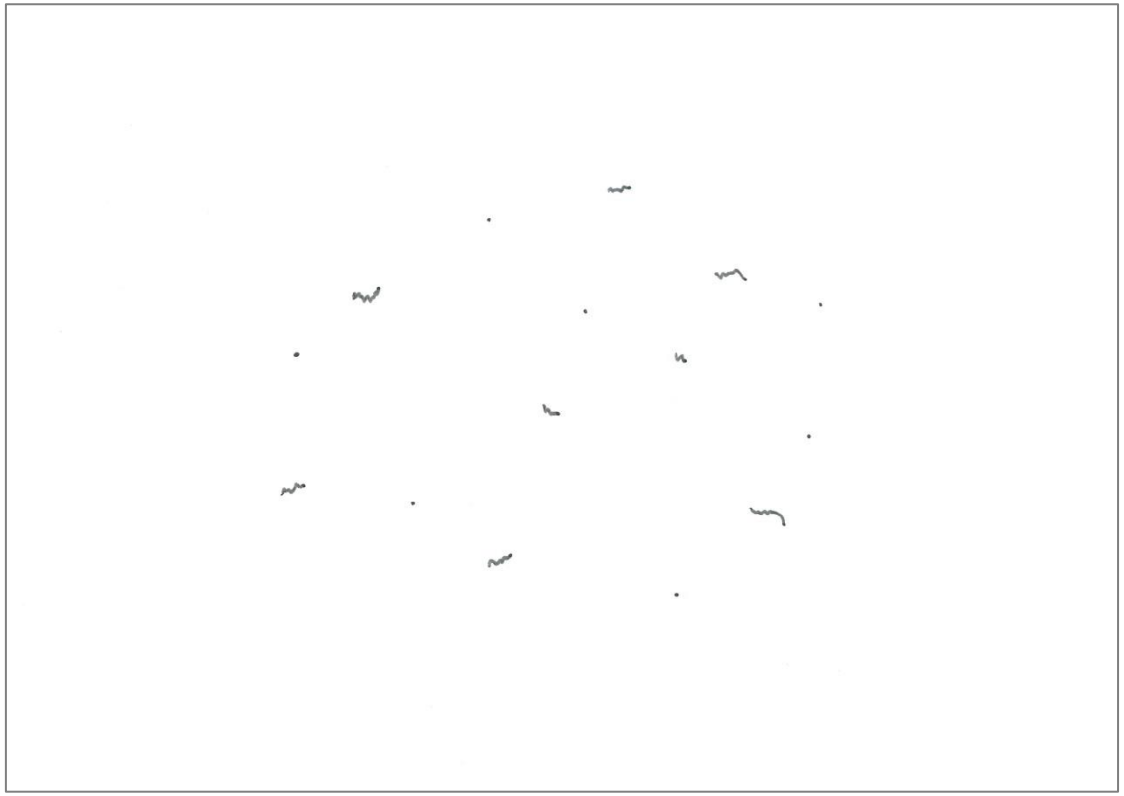
for 3 to 10 people



If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by playing higher and louder from the rest of the group

IF (2020) **Graphic 8**

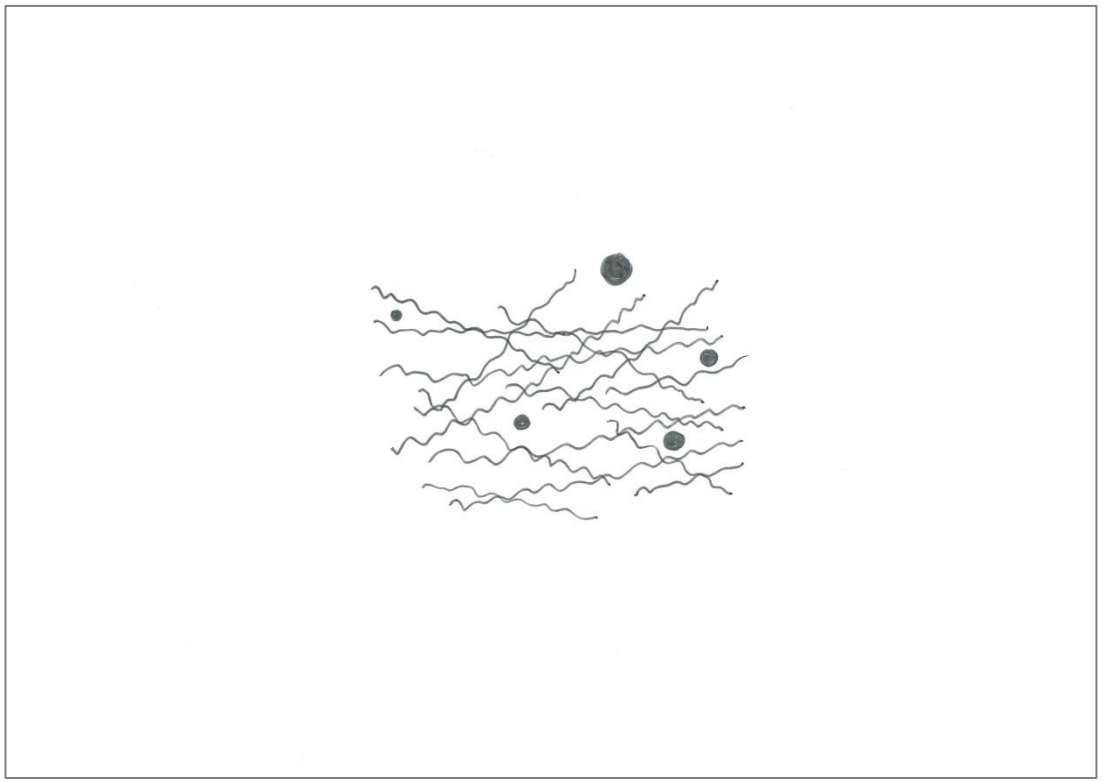
for 3 to 10 people



If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by playing a middle dynamic continuous tone

IF (2020) **Graphic 9**

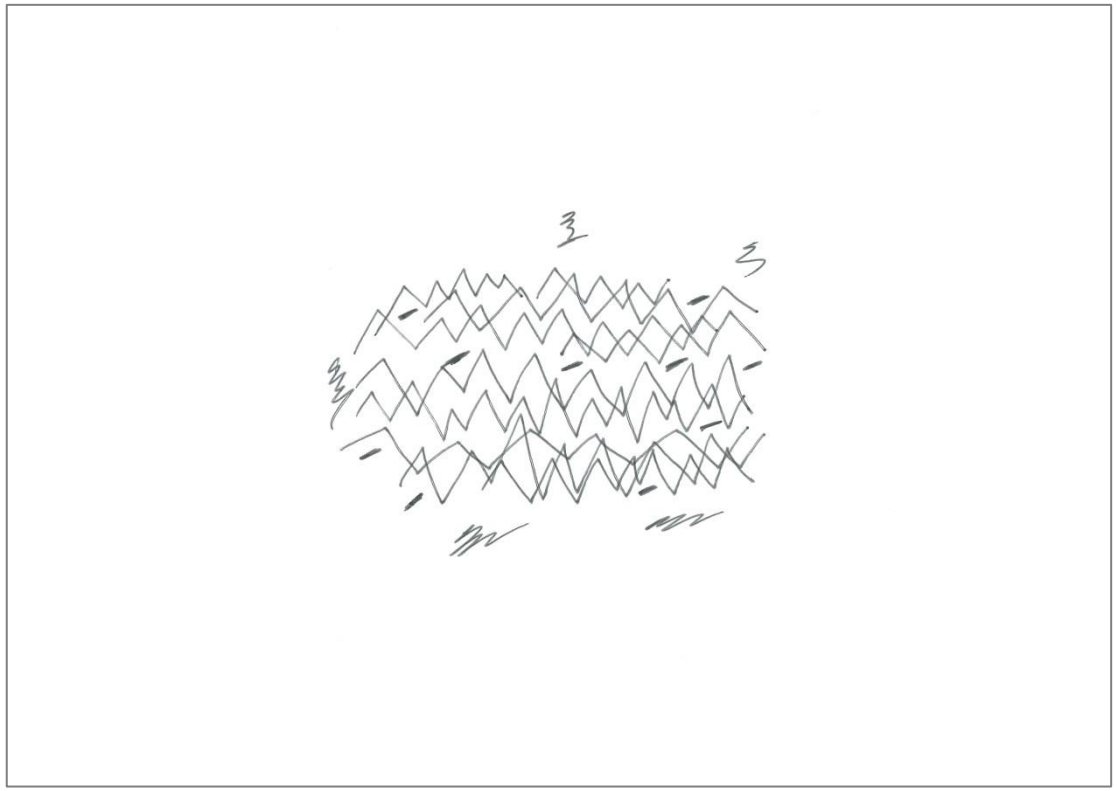
for 3 to 10 people



If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by playing a quiet long tone in a very high register

IF (2020) **Graphic 10**

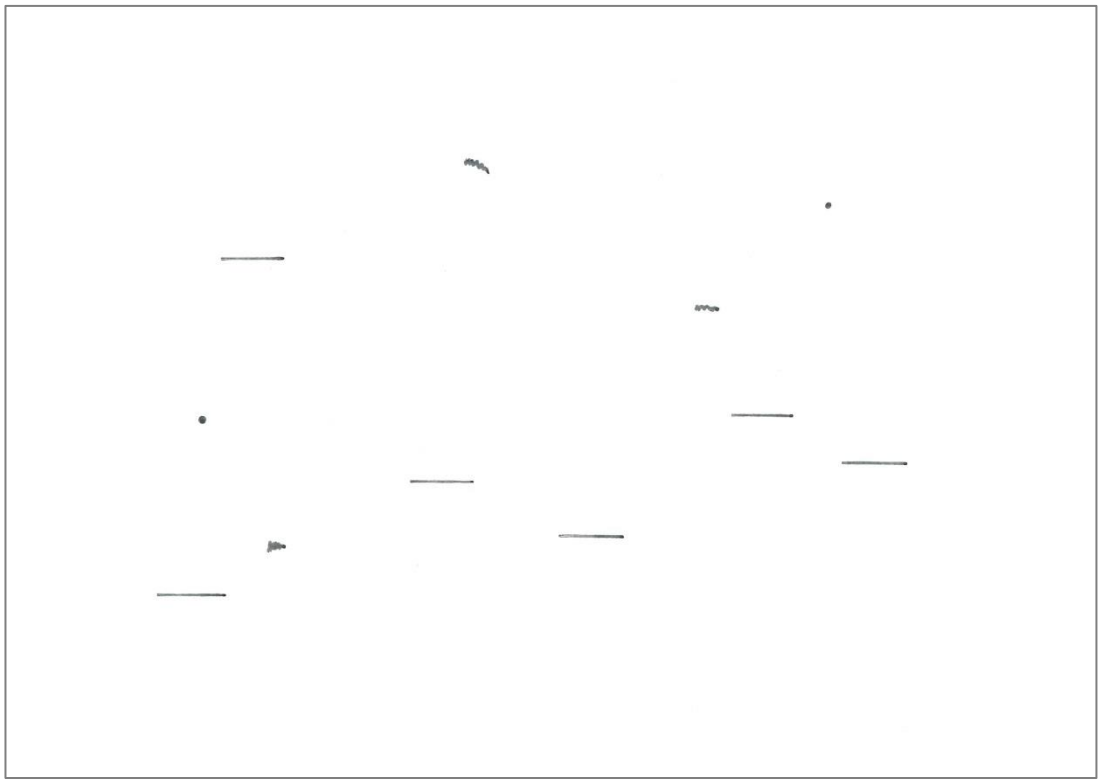
for 3 to 10 people



If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by playing a quiet beautiful melody

IF (2020) **Graphic 11**

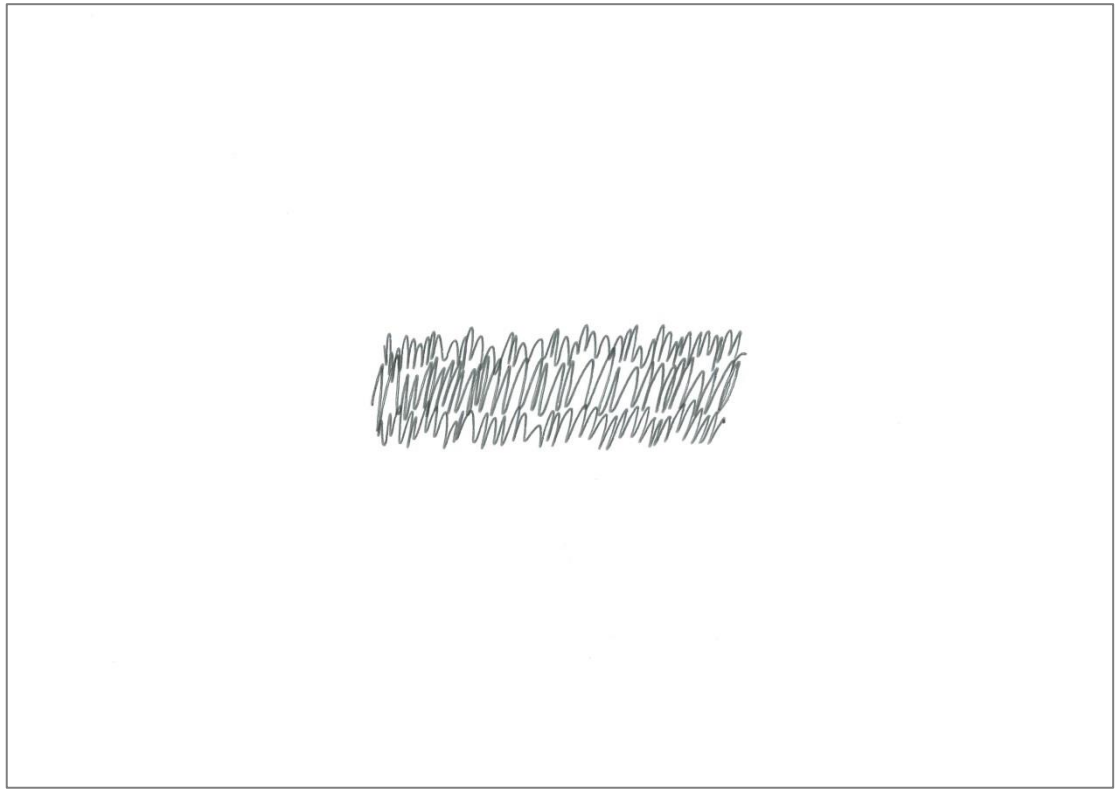
for 3 to 10 people



If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by playing, friendly and continuous noise

IF (2020) **Graphic 12**

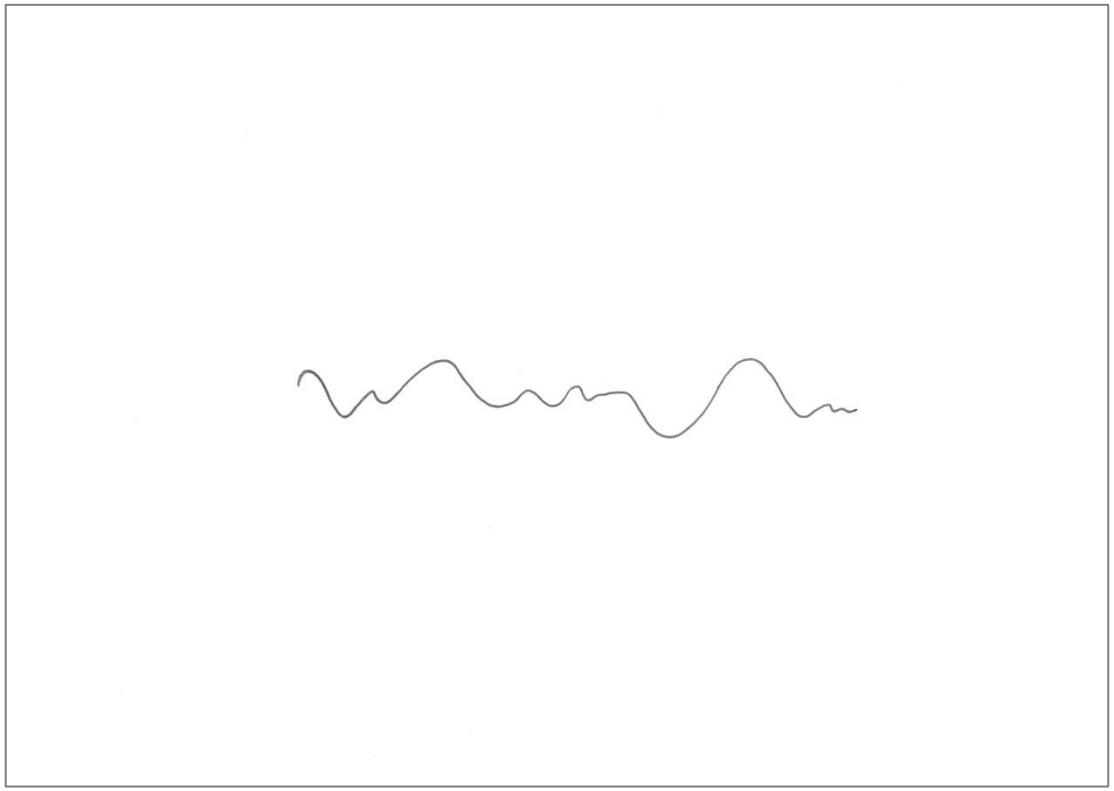
for 3 to 10 people



If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by playing a quiet, gently tone in a very high register

IF (2020) **Graphic 13**

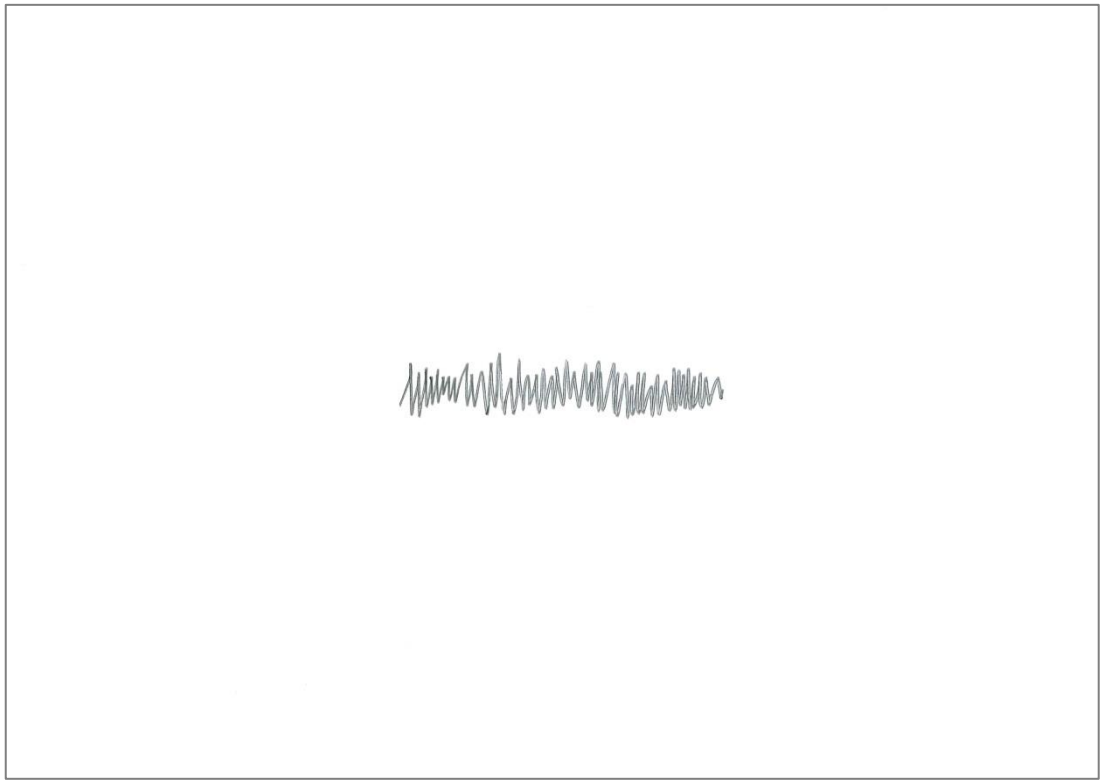
for 3 to 10 people



If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by playing a quiet continuous noise

IF (2020) **Graphic 14**

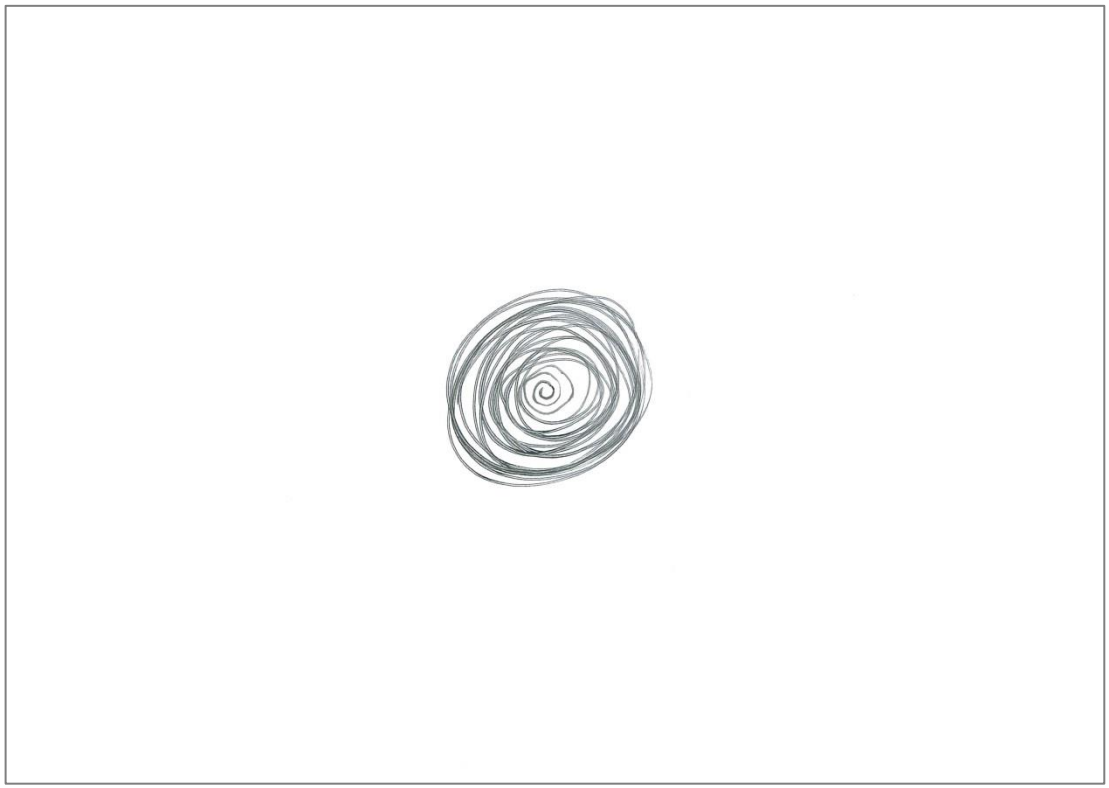
for 3 to 10 people



If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by playing a quiet sequence of tones

IF (2020) **Graphic 15**

for 3 to 10 people



If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by playing many short middle dynamic tones in different registers